

# Movie Makers

May-June, 1999

Volume 9 No. 3

The American Motion Picture Society

## Rose Dabbs

## From the President

**I**f you recall, AMPS member Rose Dabbs graciously gave the Society a gift of \$1,000 (Movie Makers Oct-Nov, 1998.) This money is slated for use in a contest for film/videomakers of school age.

In response to requests from Roger Garretson and Carl Jaburg, Ephraim Horowitz has kindly forwarded some biographical information on Rose.

Rose was married to Stuart Dabbs who worked in New York City in a branch of the government involved in housing. They collaborated on many movies and it was a vital part of their lives. Sadly, Stuart died about eight years ago and although Rose didn't make any more movies on her own, she remained active in the local clubs as well as SAC. She attended meetings of the MMPC club of N.Y. as well as the N.Y.8. While Rose's participation became limited, she remains generous, making donations to movie making organizations such as the gift she gave to AMPS.

Most of the Dabbs' movies were made in 16mm although Rose tried her hand at 8 mm when it became available. They were very success-

ful in National and International competitions. The following are examples some of Rose's work.

"Origami" A cleverly done documentary about the Japanese art of folding paper to make figures. Rose became pretty good at making these and where she worked as a volunteer in hospitals she often gave out samples of her work and showed the movie.

"Love In String" Probably their best known and liked work. It was an animation of a love affair between two pieces of string who got caught in a storm - unfortunately.

"Olympionics" Another animation of Olympic divers amazing for its time with some wonderful effects-and that was B.C.- before computers.

"Justin Morgan" a well done documentary about a rare breed of horses.

Ephraim Horowitz has indicated that he has a S-VHS copy of some of Rose's best works and if anyone cares for a copy, its available for the cost of a tape

**S**pring is here, Summer will soon be upon us and Autumn is just around the corner. Do you know where your movies are that you shot this year? It seems that I never shoot as many movies as I would like. One movie maker suggests we should set a certain time to make movies and then come Hell or high water, we shoot them. Perhaps that would be a good practice to take up. The next step is, of course, send your best to the AMPS contest. Win recognition for the great epic that it is. With Autumn just around the corner and the Ten Best of the West/Amps convention (Oct 21-23) not very far behind, we must do it now or it just will not get done. Alas, another year goes by and our movie is not recognized for how great it is. Maybe it won't win, but maybe it will. I'll guarantee you one thing, it won't win if you don't make it or send it in.

We have word from the Utah Amateur Video Makers, the host Ten Best of the West club, that a super convention is in the works. Thursday afternoon will be registration time and that evening will be "Anything goes" night. You can  
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## From the Editor

### Movie Makers

Dedicated to the interests of the Serious Motion Picture Maker.

**Vol. 9 May June, 1999  
No. 3**

MOVIE MAKERS is published bi-monthly on the 25th day of even-numbered months by the AMERICAN MOTION PICTURE SOCIETY and features news and articles of interest to the serious motion picture maker, video or film.

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**George W. Cushman  
Founder,  
1909-1996**

Matt Jenkins, Editor

The AMERICAN MOTION PICTURE SOCIETY is not connected with any other organization, society, club or association. The Society does not offer dual, club, nor group memberships.

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CANADA, Margaret Chamberlain, 2701 Arbutus Rd, Victoria, BC V8N1W8.

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I have returned from my annual pilgrimage to the National Association of Broadcasters (NAB) convention in Las Vegas. The convention seemed a little quiet after last year's meeting.

One area of interest to me is the NAB bookstore. In particular I was looking for a graphics for video production text. I teach a graphics course and students can use non-computer methods of graphic creation as well as the Genie Plus (a neat system.) The AVID, the Video Toaster, and even Power Point in creating graphics. Well there weren't any books on graphics for video production....hmm, maybe I'll write one. However, I was glad to see books on budgeting for production and I picked up a few. One even has a CD-ROM with which to generate forms. It is amazing to see the amount of paper work that goes into a "professional" production. Besides the standard talent release forms, there are insurance claim forms, request for someone to pick up something somewhere forms, and the use of a name release form.

Recently I finished a promotional video. I spent considerable time on the script and had the client approve it. Then I took four days to shoot the footage and record the voice overs. I edited the piece over a three day period on the AVID. Being so excited at the completion of the project I wasn't prepared for the clients' response. One person said "It needs to be more fancy." After the initial let down I realized I missed the mark. Being so excited about the project, I thought the clients and I were "on the same page." I forgot the advertising slogan, "1, 2, 3, agree with me." The client didn't visualize what I had seen for this project and that is my fault.

So now its my job to figure out what "fancy" is and to incorporate it into the video. And next time I will make sure the client or audience sees what I see before proceeding with the production.

With summer here, I am gearing up for a documentary over two Native American artists. I am offering students at Cameron University, class credit to work on this project. It should be an interesting experience. Also, I have a personal documentary that has sort of been sitting on the side lines. Its time to get back to work on it. Finally, I plan to begin the budget process for a feature length script that I wrote. Hopefully, all of you AMPS members are busy making movies and documentaries to show at this year's convention. Our President, Ernest Smith devotes a column to this event and it sounds exciting!

It is pleasing to read about AMPS member Rose Dabbs and her movie making efforts. I am in awe of the caliber of AMPS membership.

Matt Jenkins

## AMPS Contest Entry Formats

Please remember that entries to the AMPS contest can be submitted in video or in MiniDV or DVCAM formats. That is in addition to the film entries which include regular 8mm, Super 8, or 16mm.

Only one entry per tape or reel!  
Thanks.

# Points Don't Work

No 2 – September 1991

**S**ince amateur motion picture contests began back in the 1930's, judges have often resorted to a points system, believing falsely that that is the fair and proper way to judge amateur work.

It is but a theory, for in practice it doesn't find the best motion picture.

An experienced judge of motion pictures does not need a points system. Perhaps a beginner at judging does.

A typical points system may allow something like 20 points for camera handling, another 20 points for editing, 20 for titling OR sound, 20 for adherence to story line or theme, and 20 points for audience appeal. This equality of allowable points to each category falsely assumes the perfect motion picture will be composed equally of those five divisions. Probably no such film will ever exist.

Now suppose for example the camera handling was excellent, so superb that it set the picture well above any other, yet it could only be given only 20 points.

How seldom we see a well edited picture. So often expert editing makes an otherwise mediocre story a masterpiece, yet editing is restricted to 20 points. Judges will often admit that totaling their scores does not result in the selection of the best picture. If a points system must be employed in order to assist inexperienced judges, lets let each category be left open with no points ceiling so that a picture deemed excellent in any one aspect can re-

ceive the full number of points it deserves. The final figure remains at 100, causing less deserving facets to submerge.

George Cushman

## The Casablanca

**A**s most videographers know, the fun part of shooting any type of video is while you are looking through the viewfinder, for it is here that we conjure up all sorts of images that we attempt to capture on tape, so that our audience will be able to share our experience.

The challenging part of the completion of the video comes later, during the editing process, when we force ourselves to cut out all those beautiful scenes and create a story that will be entertaining to our audience.

I think it is fair to say, that all of us have faced the frustration of completing a video and after viewing it a few days or weeks later, wish we could do some revisions, maybe shorten a scene by a few frames, insert a new scene, or maybe just rearrange the sequence of shots. It is hard to do, but through the use of a Non Linear Editor (NLE) the task is much easier.

I chose to do this with a Casablanca, a NLE distributed by DraCo in Boulder, Colorado and manufactured by MacroSystems Computer GmbH, in Germany.

Much has been written about the "Cassie," our nickname for this great device. It is a stand alone unit, resembling an ordinary VCR, and all that is needed to use it is a TV set or monitor. No computer, no extra cards in our computer to capture video, no IRQ, zippo, nada.

Video scenes are fed into the "Cassie" using either a Y-C<sub>o</sub> composite or firewire connection. Once captured by the machine, these scenes can be trimmed to frame precise scenes, and added to the story board. A variety of two dimensional (2D) or three dimensional (3D) transitions can be added between scenes or at any time after the scenes are placed on the story board.

Three stereo tracks are available for audio use. A recent improvement in its software has permitted the user to trim audio with a waveform monitor, making extremely accurate audio editing not only possible, but easy to do.

Titling is a snap to do, via the use of several fonts and effects. Additional fonts are available for a nominal price.

One of the best features of the is the support given by DraCo to its customers. It is fair for me to say, that I have *never* had such service from any other company after the purchase of their product.

Why do I love it? Because it allows me to constantly analyze my video productions to make it into what I originally envisioned. It is easy to use, easily meeting what DraCo advertises, "It works right out of the box."

Does it require working with it to learn how to use it to the ultimate? Sure - and if all else fails, you might even want to read the instruction manual. But it sure makes video editing fun and will definitely assist you to make an award winning production. The creativity is up to you.

Roger Garretson

(continued from page 1)

bring the video you did not enter in AMPS or Ten Best and show it off that night. You must be there and your video should not exceed 12 to 15 minutes.

Friday will be show time for the AMPS contest winners. A family history demonstration will take place and later, making a movie with convention attendees is on the agenda. That premier showing will be later that evening. An evening of dinner and entertainment at the Old Salt City Jail had been planned, but they recently went out of business, so it's back to the Hotel banquet room for our evening meal and awards.

Saturday will be Ten Best of the West show day. A Claymation demonstration, creative script writing (surprise guest), evening banquet and awards will round out the day. Old time Ten Best convention goers tell me the original conventions consisted mostly of watching movies. In conventions past I have been asked the question, "Why not more Movies?"

This is why I come to the conventions; to watch movies, not a lot of sales pitches". This convention will be a return to that idea. Good movies, good food and good friends will be the order of the day. Board meetings will be worked in.

If you stay Sunday, the Mormon Tabernacle Choir performs at 9:30 AM about five blocks away (walking distance). Other attractions are close by and directions will be provided. The Utah hosts assure me that EVERYONE that attends the convention will go home with worthwhile door prizes and a lot of good memories. So plan now to attend.

We'll look for ALL of you at the convention. Ernest

## TECHNICAL

### What is the difference between 3 chip and 1 chip camcorders?

**A**t our last Los Angeles Cinema Club and Video Workshop meeting, I was asked several questions by our guest and members about digital versus regular (analog,) and single chip versus three chip camcorders.

Digital versus analog is a rather complex subject that I covered in a newsletter a year ago, May '98, titled "The Digital Dilemma." I won't repeat it all here but here are some excerpts from the article: - Until recently all video and audio devices were analog. Tiny voltage fluctuations are produced by variations in the amount of light falling on the elements of camcorder CCD. They cause an electromagnet in the rotating recording head to produce an analogous variation in the magnetic properties of the video tape—in digital video the tiny variation in voltage produced by light falling on a pixel of the CCD is represented by a scale or series of "ones" and "zeros." This string of digits representing the tiny voltage variation is used throughout the process of recording and playback—

Single versus three chip is simpler to explain. First you need to know that chip is a term for a CCD (charged coupled device.) This is the solid state element that reacts to the light coming through the lens as film does in a camera. The chip has a rectangular pattern of tiny dots of a light sensitive material, copper, silver or gold, that connects each dot or pixel with the electronic circuit. The chips are of several sizes 1/4, 1/3 and 2/3 inches across. They may contain 270,000 to 380,000 dots or pixels or even more. Their size, arrangement of

pixels and number of pixels are major factors in the difference in cost and performance of different cameras. If you look at a printed page through a magnifying glass you will see that each character of print or a picture is composed of tiny dots of ink. Each pixel forms a video picture by sending its discreet light activated signal electronically to be recorded on magnetic tape to be played back as a picture on a TV screen.

In the case of a single chip, a mosaic pattern filter is placed over the chip so that each pixel is sensitive to a specific color, red, green, or blue. Thus the chip has to share its pixels among three colors to produce the picture. Thus the effective spacing of the pixels or dots in the picture are spread out to achieve a color picture as compared to the spacing if it was a black and white picture. This is an over simplification of the filtering and its effect on the picture but should serve for a simple explanation.

The three chip camera may use the same chips but each chip devotes all of its pixels to a single color, red, green, or blue. In a three chip camera the light from the lens is split into three beams by passing through either a prism or an array of dichroic mirrors. The light that passes through each is either red, green, or blue and focuses on a red, green, or blue dedicated chip. Thus for each chip the full complement of pixels is devoted to each color.

Again there is much more to it than that simple explanation. Our eyes are very sensitive to the sharpness of colors. So about two thirds of the information gathered is devoted to the luminance (black and white) part of the video signal and one third to the chrominance (color) part.

It would seem that the picture fidelity should be three times as great with a three chip than with a single

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# Ten Tips for Beginning videographers (and others too!) by Howard Lockwood

(PART TWO OF TWO PARTS)

## 8. EDIT SEVERELY!

OK, now you've been to the Grand Canyon and shot an hour of footage. Haul in the kids and neighbors and "entertain" them. NOT! The best professionals might not be able to hold an audience that long. So, wow! You have to edit! If you are thinking of submitting to a club contest, keep it down to fifteen minutes or less. In fact, the neighbors and kids might not get bored in that time, either.

First, you have to make an "edit decision list." Go through and list every scene. Then decide which scenes to keep and the order in which you wish to have them appear. Ask yourself, "Is this scene really needed? Is it too long or too short?" Try to select an attention-getting opening scene if you can, even if out of sequence, and a good closing scene.

The mechanics of editing need not be complex or scary. What you need, for basic editing is two VCRS. (Remember one can be your camera.) The simplest process is called "assembly editing," where you simply add one scene at a time. Each time you add a scene replay or recording VCR to be sure it came out like you wished. If you only do assembly editing, and then get to the end and find out that you goofed, you have to start over!

The next step up is "insert editing," which allows you to change a scene in the middle of your production, if it is the same length. However, with neither process can you change the overall length, nor rearrange scenes after you finished.

"Nonlinear" editing requiring very expensive equipment, allows you

rather easily to rearrange, add, or delete scenes.

A final reminder on editing, three basic rules, Cut! Cut! Cut!

## 9. ADD INTEREST WITH GOOD NARRATION

Good narration can make all the difference in the world! For example, if you are taking pictures of chimps at a zoo, as you watch them, tell about them. Where they come from, what they eat, how old they live, how they are about to become extinct. To do this, you will have to do some simple research. Brochures can often furnish all you need, such as those at national parks. Or consult your public library, or whoa! The World Wide Web!

As you do your video editing (of the picture that is) you should keep in mind what it is you want to say. Matching the length of the picture with the length of dialogue can be tricky.

While it is difficult and the results are often not too satisfactory, it is possible to narrate while you are taking the picture. This takes preparation and a little rehearsal before each shot. One possible nuisance is ambient noise. Such as kids laughing, talking, crying! Airplane noise. While ambient noise can contribute (e.g. the sound of a waterfall) it often precludes recording narration during shooting.

Most amateurs end up either eliminating ambient noise or reducing it, and then after the video editing "dub in a voice over" on the master to which they are editing. Needless to say, a written script is a virtual necessity..

And finally, do the best you can with the voice you have. Try to be energetic and have vocal variety, not sing song,

one level. Or get a generous friend with a good voice to input the narration for you.

## 10. Use a Suitable Music Background.

Adding music adds class! It should normally come on just as the title appears and end as the credits close. Choosing the right music can be a challenge. As much as possible you want something that is appropriate to the subject, for example, the obvious, Dixieland music if you are showing New Orleans. However, some subjects are suitably enhanced simply by some soft unrecognizable background music. If you have narration voice-over the use of a vocal is not recommended. In any case, you should not really be all that aware of the music. Avoid the frequent fault of having the music drown out the narration. Don't let it seem too repetitive and fade it out, don't cut it off abruptly.

To have both voice-over narration and music, you will need an "audio mixer." This allows you to put both in (on the linear track of the master) at the same time. (The sound you picked up when you took the picture will remain, also, unless you deleted it when you did your video editing.)

It is common for amateurs, showing only to family and friends, to use copyrighted music. While by the strictest of interpretations even this is forbidden, it is commonly practiced. If you ever plan to copyright and to sell your video (you should be so good!) it is imperative that you NOT use copyrighted music. Non-copyrighted (buy out) music can be obtained at quite a price, but finding the proper mood can be difficult.

**NOW, LET'S MAKE VIDEOS.**

## Upcoming Festivals

Close Date	Festival Name & Address	Open to:	Subject	Formats	Time Limit	Entry Fee	Award	Show Dates
5-31-99	Mill Valley Film Festival % Film Institute of No. Calif. 38 Miller Av. Ste 6, Mill Valley, CA 94941	G	G	LM	NONE	\$20 (\$25 Int'l)	W	N/A
6-1-99	17th Annual Central Florida Film/Video Festival 1906 E. Robinson St, Orlando, FL 32803	ABCD F	G	HJLMNO P	NONE	\$20 \$40	TUVK	Sep 25-Oct 3
6-15-99	CIAFF- Canadian Int'l Film/Video Festival, % Ben Andrews, 25 Eugenia St, Barrie, ON L4M 1P6 Canada	ABCD	G	G	30 min (Except film)	\$20 A \$40 D Y - others	UV	Contact CIAFF for dates in various cities
7-15-99	SAVAC Int'l Amateur Motion Picture Festival % Wallace Shaw, 12704 Coral Lakes Dr., Boynton Beach, FL 33437	ABC	G	HJMNOP	20 MIN.	\$10 savac members \$20 others	UV	Sept 17-19 Branson, MO
7-16-99	20th Annual Denver Int'l Film Festival 1430 Larimer Sq., Suite 201, Denver CO 80202	ABCD E	G	MJK	No Limit	\$30 \$20 student	UV	Oct 7-14, 1999
7-24-99	PSA Int'l Video Festival %Bill Buchanan FPSA 19186 Kingsville, Detroit, MI 48225-2142	AD	G	M (NTSC)	n/a	\$8 \$12 w/ret	UV	N/A
8-1-99	Louisville Film & Video Festival 2337 Frankfort Ave Louisville KY 40208-2467 Note: Films of interest to the gay/lesbian, minority & women's community are encouraged	ABCD E	G	MNJ 35mm	NO LIMIT	\$35 Feature \$25 non feature	TV	11-3/7-99
8-15-99	70th Annual American Int'l Film & Video Festival % Roger Garretson, 30 Kanan Rd., Oak Park, CA 91377-1105	ABCD	G	HJMNOP MiniDV DVCAM	30 Min	\$10 \$8 -AMPS Member	UV	Oct 21-23 Salt Lake City, UT
9-1-99	3rd Int'l Fiction Movie Festival % Mrs. Christiane Surdiacourt, Ombeekstraat 1, B-9040 Sint-Amandsberg, Belgie E-Mail: martin.bracke@skynet.be	AB See Note 1	Fiction	All film/video formats	50 Min	35 DEM		Nov 4-7
9-10-99	Ten Best of the West Festival % Orin Furse, 704 W. 3100 South Bountiful, UT 84010	ABC Note 2	G	HJKMN OP MiniDV	20 MIN	\$10 for two entries	V	Oct 21-23 Salt Lake City UT
N/A Not Announced or Not Available Please include a self addressed stamped envelope with your entry request								
A Non Commercial B College Student C Hi Sch Gr Sch	D Independant E Commercial F Restricted	G Open H S8 J 16mm	K Other L 3/4" M VHS	N SVHS O 8mm P Hi8	Q Invitatat'l R Regional S Exceptions	T Cash U Trophies V Certificate	W Other Award X Approximate Y It Varies	

Note 1: Contact Roger Garretson (818) 706-8136 for information

Note 2: Entrants must live in AK,AR,AZ,CA,CO,HI,ID,IA,KS,LA,MN,MO,MT,NE,NV,NM,ND,OK,OR,SD,TX,UT,WA,WY, or in British Columbia, Alberta, Saskatchewan or Manitoba

(Continued from page 4)

chip but many other factors enter in. Among many other factors reducing this advantage are, the light loss from passing through these extra optical elements, the inevitable, though slight, loss due to distortion. Perhaps another is that many more years of evolutionary improvement have gone into the marvelous quality achieved by the single chip system. Weight and cost factors also tend to limit what is offered in the three chip cameras as compared to what can be achieved on a purely technical basis.

Digital video of the consumer or pro

sumer variety, that is DV or MiniDV, are theoretically capable of producing 538 lines of horizontal resolution on an NTSC (American) TV. This is true whether it is single or three chip. They both produce less than this for many reasons. Lens quality is a major factor. The performance of both of these is greatly limited by cost. I didn't mention that the CCD of the digital camera is still an analog device that must be converted electronically to digital bits before it is processed in the digital format.

The measured horizontal resolution of either single or three chip cameras will be less than the theoretical 538 lines. Usually somewhere between 430 and

500 lines are measurable near the center of the image and it tapers off nearer the edges. This is the camera portion only. When recorded to tape it is significantly less, perhaps 380 to 450. The same is true of analog Hi-8 and S-VHS, they are capable of about 400 lines from the camera but produce more like 350 to 380 lines and less on the tape.

Resolution is only part of the advantage of digital or three chip. The color purity and overall picture fidelity advantage is clearly apparent in a split image comparison.

Jim Beach.

# THE 1999 TEN BEST OF THE WEST

## 44th Annual Motion Picture Competition

**FINAL DAY FOR RECEIPT OF ENTRIES IS SEPTEMBER 10, 1999**

Sponsored by

**Utah Video Makers Club**

### COMPETITION RULES

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1. The Contest is open to any amateur filmer, whose legal home address is in any of the following States or Provinces: Alaska, Arizona, Arkansas, California, Colorado, Hawaii, Idaho, Iowa, Kansas, Louisiana, Minnesota, Missouri, Montana, Nebraska, Nevada, New Mexico, North Dakota, Oklahoma, Oregon, South Dakota, Texas, Utah, Washington, Wyoming, or in British Columbia, Alberta, Saskatchewan, or Manitoba.
  2. The Contest is held in October or November of each year.
  3. The final day of entry of the 1999 contest is September 10, 1999. All films must be in the hands of the Contest Chairman on or before that date. "Films" herein means movie or video.
  4. Films entered into the contest shall not be held for more than 30 days after closing date for entries without the permission of the owner of the film.
  5. The host organization will present a certificate of Merit to each contestant whose film is selected as being among the Ten Best. An award will also be given for the most humorous entry, whether or not it places in the top ten. All contestants will be advised of the judges' decisions, and each entrant will be sent a complete list of all films and videos entered and the names of their makers.
  6. No film shall be duplicated or copied in any way without the written permission of the owner of the film.
  7. All Films entered shall be considered to have been amateur in intent, shall have been made solely for fun and pleasure with no profit motive in mind, and shall not have been subsidized in any form. Films made during a course of study in motion picture production in a college or university leading to a degree are not eligible.
  8. Films entered may not contain professionally made titles or effects, nor may the sound be recorded by professionals in the field. Additionally, the filmer must not receive payment, nor make payment to others for work on the film. (Laboratory processing, duplications, magnetic striping or printing of optical tracks are accepted.) Any professional (copied or purchased) footage used must not exceed 10% and must be acknowledged in the credit titles. If, after the contest, it is found that the film-maker's statements are erroneous in regard to his amateur intent or financial assistance, the award will be recalled. The recall and the reason for the recall to be published, and all sponsoring associations or clubs to be notified.
  9. The host organization must inquire of each entrant - preferably on the entry blank - if he meets the requirements of Rules 7 and 8.
  10. Films by groups of amateur movie club members may be entered in the Contest, providing all individuals connected with the film's production come under the status described in Rules 7 and 8.
  11. Neither the host Organization nor the judges they select shall make any distinction between silent and sound, color and black and white, film widths, nor classifications such as travel, documentary, scenario, special effects or animation.  
Entries on video tape are equally acceptable in this competition providing they meet all of the same qualifications, restrictions, and limitations as required for film entries. The format shall be limited to VHS, S-VHS, Hi-8, 8mm, or Mini DV. They must be all video originated. Only one video per tape.
  12. All films entered shall have main, credit, and end titles and subtitles or sound, as may be required.
  13. Films that have previously placed in a Ten Best or received Honorable Mention cannot be reentered.
  14. No filmer may enter more than two films in any one year.
  15. The host organization shall immediately acknowledge to the contestant, by card or letter, the receipt and arrival condition of the film package.
  16. The entrant shall pay an entry fee of \$10.00 which entitles him to enter two films or two videos, or one of each. He shall also pay return postage and insurance.
  17. Films are limited to a maximum viewing time of 20 minutes.
  18. All sound films must be sound on film.
- #### JUDGING
- A. The judges shall be asked to select what they consider to be the ten best films submitted and those eligible for any special award.
  - B. The host organization shall not impose on the judges any point or scoring system. The judges are to judge the films in a manner of their own choosing.
  - C. The ten best films are not to be ranked in any order. All films shall be rated equally.
  - D. In all cases, the decision of the judges is final.
  - E. The names of the judges shall be published at the time the awards are made known.
- Although all reasonable care will be exercised in the use and handling of films entered in this Contest, neither the TEN BEST of the WEST Contest Committee nor the HOST ORGANIZATION will be responsible for loss of, or damage to films, other than their replacement with a like amount of new film/tape stock.

*USE A SEPARATE ENTRY BLANK FOR EACH FILM*

**FINAL DAY OF ENTRY IS SEPTEMBER 10, 1999**

# TEN BEST OF THE WEST

## Contest Entry Form for 1999

(Use separate entry form for each film submitted)

I hereby submit the following film /video for consideration in the TEN BEST of the WEST Contest for 1999

Title of Film or Video Tape	8mm Super 8 16mm	VHS, S-VHS, 8mm, Hi-8
<hr/>		

### SPECIAL INSTRUCTIONS:

Projection speed: \_\_\_\_\_ (fps, etc.) Screen time: \_\_\_\_\_ minutes Length of film : \_\_\_\_\_ feet

My submission of the above film/video for judging acknowledges my acceptance of all Contest Rules.

Date _____	Entry fee enclosed (see rule 16) US \$ _____
Signed by _____	Return postage enclosed US \$ _____
Print name of entrant _____	Insurance fee enclosed US \$ _____
Street or rural route _____	Total amount enclosed US \$ _____
City _____ State/ Zip _____	Requested method of returning:
Phone _____ Prov. _____ Code _____	Mail ( ) UPS ( ) Other: _____
Film was returned by _____	Date _____

Make all checks payable to "TEN BEST OF THE WEST"

ALL FEES IN USA CURRENCY OR EQUIVALENT

USE A SEPARATE ENTRY BLANK FOR EACH FILM

THE TEN BEST WINNERS AND HONORABLE MENTION FILMS WILL BE SHOWN  
AT THE  
QUALITY INN, SALT LAKE CITY, UTAH on  
OCTOBER 21-23, 1999

### MOTION PICTURE FILM/VIDEO

From:  
Ten Best of the West Competition  
Orin A. Furse  
704 W. 3100 South  
Bountiful, UT 84010

To:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### MOTION PICTURE FILM/VIDEO

From::

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

To:

Ten Best of the West Competition  
Orin A. Furse  
704 W. 3100 South,  
Bountiful, UT 84010



## A MOVIE FEST IN THE WILD, WILD WEST

### AMPS AND TBW REGISTRATION FORM 1999

*(Advance Registration Required)*

Please register the following for the combined American Motion Picture Society and the Ten Best of the West Convention, to be hosted by the Utah Amateur Video Makers at the Quality Inn, Salt Lake City, Utah, on October 21, 22, and 23, 1999:

Name(s) as you wish them to appear on name badge. PLEASE PRINT

Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Phone \_\_\_\_\_

Make checks payable to: Utah Amateur Video Makers

Mail to: Eldon Tame

583 E. 6400 South

Murray, UT. 84107

Phone (801) 266-7724

<u>Costs:</u>	<u>No. Persons</u>	<u>Per Person</u>	<u>Total U.S. \$</u>
Registration by 21 Sept.	_____	@ \$25.00	_____
After 21 Sept	_____	@ \$30.00	_____
AMPS Banquet (buffet) Fri. Roast Beef & Baked Chicken	_____	@ \$24.00	_____
TBW Banquet (buffet) Sat. Roast Turkey & Baked Ham	_____	@ \$24.00	_____
Total Remitted - U.S. Funds or Equivalent			_____

Convention registration will begin at 3:00 p.m. on Thursday, October 21. The first meeting will begin at 7:00 p.m. that evening and conclude on Saturday evening, October 23.

The convention will be held at the Quality Inn City Center, 154 West 600 South, Salt Lake City, telephone (800) 521-9997. Individuals are responsible for their own reservations. A block of rooms has been reserved until September 20. The room rate is \$59.00 plus 10.85% tax, for single or double. This rate will apply two days prior to and after the convention dates, predicated on availability. When making reservations, please identify the convention as the Utah Amateur Video Makers. (You may cancel up until 6:00 p.m. of the first day reserved.) Check-in time is 2:00 p.m., and check-out time is 12:00 noon.